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B. T.

BERTHE MORISOT

and her circle

PAINTINGS FROM THE ROUART COLLECTION, PARIS

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THE ART GALLERY OF TORONTO

THE MONTREAL MUSEUM OF FINE ARTS

THE METROPOLITAN MUSEUM OF ART, NEW YORK

THE TOLEDO MUSEUM OF ART

THE PHILLIPS COLLECTION, WASHINGTON

CALIFORNIA PALACE OF THE LEGION OF HONOR, SAN FRANCISCO

PORTLAND ART MUSEUM

ACKNOWLEDGEMENTS

The Art Gallery of Toronto, together with the other museums and art galleries in the United States and Canada who will share its good fortune in showing this group of paintings from the Rouart collection, wish to acknowledge their deep sense of obligation to Mme Ernest Rouart and her family for their generosity and public-mindedness in allowing a substantial part of their collection to cross the Atlantic for an extended tour. It is all too seldom that we in North America have the opportunity of seeing even a part of a collection made, as this one was, by one family over a period of years and in close personal touch with the painters whose works form the collection; and we are correspondingly grateful.

Moreover, important events like this do not happen by themselves and we wish to thank Mr. Francis Taylor of the Metropolitan Museum of Art, New York, who first discussed the possibility with Mme Rouart; Mr. James J. Sweeney of New York, who selected, with her, the pictures which were to come to North America; Major-General George P. Vanier, the Canadian Ambassador to France; and Mr. F. Charpentier, the Cultural Attaché in Paris, through whose good offices the arrangements for making the shipment were completed.

For kind permission to reprint the Introduction our thanks are due to M. Denis Rouart, Director of the Musée des Beaux-Arts, Nancy, who wrote it, Mr. Gabriel White of the Arts Council of Great Britain who translated it, and Mr. André Revai of Braun et Cie, Paris, by whom it was originally commissioned. In preparing the notes for the catalogue Mme Rouart, M. Denis Rouart and Mr. John Rewald of New York gave valuable assistance.

Toronto, September 25, 1952

MARTIN BALDWIN, *Director*
The Art Gallery of Toronto

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INTRODUCTION

All the paintings in this exhibition come from the home of Mme Ernest Rouart, 40 rue Paul Valéry, Paris: from the house, that is, which like the paintings themselves belonged to her mother, Berthe Morisot. Berthe Morisot's home was once a meeting place within the limits of conventional society for the rebel group of Impressionist painters, her friends and fellow-artists. The important dual role she played as hostess-painter within that group emerges clearly in a selection of paintings suggesting the range and intimacy of her associations and, more particularly, in a substantial number of her own canvases that permit evaluation of her considerable stature as a painter.

Berthe Morisot was born in 1841 at Bourges, where her father was Prefect. He had been a minister in the Thiers Government and became ultimately *conseiller à la Cour des Comptes*. She was brought up in a cultured and refined atmosphere. Her education was, however, highly orthodox and it would be difficult to conceive one less advanced in its teaching. Everything was there to make her a charming and accomplished woman, but no one could have predicted that from this upbringing she would develop as she did, in a manner entirely due to her own force of character and temperament.

At 16 years of age she obtained her parents' permission to have painting lessons, and it was a happy augury that, bored by those given her by a very ordinary but conceited artist Chocarne, she asked that she might change her teacher. She then became the pupil of Guichard, a follower of Delacroix, whom she left after three years when she decided that she wanted to paint out-of-doors under the guidance of Corot. Far from being disappointed this time, she was enchanted by Corot and worked under his advice from 1860 to 1866. She profited greatly from his teaching, and his influence can still be seen in 1874 in the landscape backgrounds to several of her pictures, such as *The Port of Lorient*, *Hide and Seek*, *Under the Lilacs* (No. 1), or *The Butterfly Chase*.

While copying at the Louvre, she made the acquaintance in 1868 of Edouard Manet, for whom she had a great admiration reflected in the proportion of Manet's paintings in this collection, and with whose work she found herself readily sympathetic. She quickly became his constant fellow-worker rather than pupil, and each benefited from the influence of the other. Manet, on his side, helped her to acquire that direct and free handling of the brush which she ever afterwards retained. On the other hand she persuaded Manet, who up to then still preferred to work in his studio, to paint out-of-doors. For this type of painting she was noticeably gifted and even at that date highly accomplished. In *plein air* painting she had found her true vocation.

She was an ardent champion with Monet, Pissarro, Renoir and Sisley of those who opposed academic teaching. She took part in all the exhibitions of the group, except in 1879 when she was prevented by her health. This had been affected by the birth of her daughter, for she had married in 1874 Eugène Manet, the painter's brother. She devoted herself wholeheartedly to the heroic struggle against the conventional acceptance of nature as made up of two different elements, form and colour. With her friends she upheld the new principle that the whole picture should be bathed in light. Differences in tone are translated into differences in colour. Lines cease to exist, and everything, even form and modelling, is expressed by touches of colour.

At the same time she applies these principles in her own way, and her canvases always retain an extremely individual character. For example, she never uses the relatively small touch, uniformly and systematically applied, which was adopted by Monet, Pissarro, Sisley and even, though admittedly only for a short time, by Renoir. Her paintings are feasts of pleasure expressed in large brush strokes, straight but moving in all directions with such freedom and imaginativeness that at first they appear to be entirely uncontrolled but which in fact are applied exactly in the right way to express the intention of the artist. They are not employed according to any rule but are left to the happy choice of inspiration—this technique suits her character so well, being a personal means of expressing the emotion of the moment, that it seems as difficult to think of Berthe Morisot painting in another way as to think of another artist borrowing her technique. This manner is at its best from 1879 to 1889 in works which differ as far from those of Manet as they differ from Monet and Renoir: *Eugène Manet and his Daughter at Bougival* (No. 3), *The Garden* (No. 5), *Child with a Doll* (No. 9), are examples of those scenes of family life, interiors and open-air scenes, painted on the spot with a freshness and directness that is both remarkable and peculiar to the genius of Berthe Morisot. These paintings, so full of air and movement and so delicate, are bathed in a dazzling and iridescent light, where the silvery tones are mingled in harmonies and tints of a delicacy and subtlety which has perhaps never been achieved before. For ten years she continued to produce these feasts of light which were so successful that one would not have expected her to have attempted anything else.

About 1889, however, she began to realize and fear the dangers that Impressionism might bring to painting through too exclusive an attachment to light at the expense of other qualities. So as to avoid these dangers she wisely became more careful in the delineation of her forms and she tried to achieve a greater unity in her pictures. She profoundly altered her technique. Her brush strokes, hitherto so undisciplined, straight and short, became more ordered and were lengthened into a supple firm pattern that followed the form

and accentuated the drawing. Her colours became more arbitrary and were subjected to a controlling harmony.

This new manner, her last as she used it from 1890 to 1895 (the year of her death when she was only 54 years old), discloses the strength and purity of her drawing which had hitherto been concealed. It is this draughtsmanship which gives a distinction to the paintings of her last period in which light, although it is no longer the only subject of the picture, still remains of primary importance.

The high place of water-colour painting in the work of Berthe Morisot must be emphasized. It was a medium which particularly suited her style of painting and which she was able to employ with genius. A few simple and transparent touches, boldly placed, were all she needed to express herself completely.

She was a painter first and foremost, sensitive to the play of light upon the life around her, wherein she found the source of her inspiration. She did not allow doctrine or theory to diminish the freshness of her art, which does not imply that it was only charming and superficial. On the contrary, it is the expression of the spirit of a painter and a woman who finds the appropriate language in the lyrical exaltation which light gives her. It is essential to her nature to be a painter and everything is a pretext for painting: the reflection of light upon some familiar object, light falling on the contents of a room, the simplest gestures of daily life enacted by people around her. These she knew how to see and from these she would extract beauty. She could not stop painting the people and the things she loved, for with her to love was to paint. The way in which "she lives her painting and paints her life" gives her work a special quality which Paul Valéry has rightly compared "to the diary of a woman who expresses herself by colour and drawing."

By their freshness and delicacy, freedom and luminosity, her paintings express their content as well as proclaim their technical accomplishment.

DENIS ROUART.

CATALOGUE

EXPLANATORY NOTE. In the descriptions height precedes width and all measurements are given in inches. Catalogue and plate numbers correspond. The literature referred to in abbreviated form has been limited to the following:

ANGOULVENT: Monique Angoulvent, *Berthe Morisot*, Paris, 1933.

JAMOT AND WILDENSTEIN: Paul Jamot and Georges Wildenstein, *Manet*, 2 vols., Paris, 1932.

TABARANT: A. Tabarant, *Manet et ses oeuvres*, Paris, 1947.

LEMOISNE: P. A. Lemoisne, *Degas et son oeuvre*, 4 vols., Paris, 1946.

BERTHE MORISOT (1841-1895)

1. Under The Lilacs

The garden of Mme Pontillon (Berthe Morisot's sister Edma) at Maurecourt on the Oise. With Mme Pontillon are her two children.

Oil on canvas, 19¾ x 24 in. Signed, lower right: Berthe Morisot. Painted 1874.

Formerly in the collection of Alfred Stevens, friend of the Morisot family.

Lit.: Angoulvent, No. 47.

2. Girl Dressing

Painted from a model in Berthe Morisot's apartment on the Avenue d'Eylau (now Avenue Victor Hugo) where she and her husband lived 1877-1881.

Oil on canvas, 21⅞ x 18 in. Painted 1880.

3. Eugène Manet and His Daughter at Bougival

Berthe Morisot's husband and her two year old daughter Julie Manet (Mme Ernest Rouart) in the garden of a house at 4, rue de la Princesse, Bougival, which was leased for the summer months of 1881, 1882 and 1883. Eugène was a younger brother of the painter, Edouard Manet. In deference to her brother-in-law, Berthe Morisot continued to exhibit under her maiden name after her marriage.

Oil on canvas, 29 x 36¼ in. Painted 1881.

Exhibited in the seventh Impressionist exhibition, 1882.

Lit.: Angoulvent, No. 128.

4. Haystack at Bougival

Unlike her impressionist friends Berthe Morisot did not paint many landscapes though she managed each summer to work out-of-doors. More often than not she then focused her attention on people in a *plein-air* setting.

Oil on canvas, 19¾ x 24 in. Painted 1883.

Lit.: Angoulvent, No. 184.

5. The Garden

A model and Berthe Morisot's daughter Julie Manet in the small garden of the home at 40 rue de Villejust, near the Bois de Boulogne, built by the artist

and her husband this year. Their daughter still lives in this house which she once shared with her cousin, Jeannie Gobillard, and the latter's husband, Paul Valéry. After the poet's death the street was named rue Paul Valéry.
Oil on canvas, 49 x 37¼ in. Painted 1883.
Exhibited in the Impressionist exhibition in London, 1883.
Lit.: Angoulvent, No. 155.

6. At the Edge of the Lake
Berthe Morisot's daughter Julie Manet and her nurse on the Ile du Bois, Bois de Boulogne.
Oil on canvas, 24 x 19¾ in. Painted 1883.

7. On the Island, Bois de Boulogne
Julie Manet and her nurse.
Oil on canvas, 24 x 19¾ in. Painted 1883.

8. On the Lake
Julie Manet on the lake, Bois de Boulogne, where her mother made a great many studies of swans.
Oil on canvas, 25½ x 21¼ in. Painted 1884.
Lit.: Angoulvent, No. 238.

9. Child with a Doll
The painter's daughter, Julie Manet.
Oil on canvas, 31½ x 39¼ in. Painted 1884.
Lit.: Angoulvent, No. 147.

10. Woman Dressing
Oil on canvas, 21¾ x 18 in. Painted 1884.
Formerly in the collection of Claude Monet.
Lit.: Fourreau, A., Berthe Morisot, Paris, 1925, p. 53.

11. Copy of a Painting by Boucher
A free copy of two figures from Boucher's painting of 1757 in the Louvre, *Vulcan presenting Venus with arms forged for Aeneas.* It was intended as a decorative panel in the room which served Berthe Morisot as both salon and studio.
Oil on canvas, 45¾ x 54½ in. Painted 1886.
Lit.: Angoulvent, No. 284.

12. Paule Gobillard
Paule, daughter of Mme Gobillard who was Berthe Morisot's sister, Yves. Berthe Morisot frequently used her young nieces Paule and Jeannie Gobillard (Mme Paul Valéry) as models and gave lessons in painting to the former.
Oil on canvas, 28¾ x 23½ in. Painted 1884.
Lit.: Angoulvent, No. 210.

13. The Goose

Painted in the Bois de Boulogne.

Oil on canvas, 65 x 34¼ in. Painted 1885.

Lit.: Angoulvent, No. 231.

14. Self-Portrait

This painting where Berthe Morisot holds her palette seems to be the only known self-portrait in which she appears alone. On a few other occasions she portrayed herself as a mother accompanied by her daughter Julie.

Oil on canvas, 24 x 19¾ in. Painted 1885-1886.

Lit.: Angoulvent, No. 258.

15. Two Children Playing

Julie Manet (left) and Marthe Giyaudan, daughter of the concierge at 40 rue de Villejust (now rue Paul Valéry).

Oil on canvas, 28¾ x 36¼ in. Painted 1886.

Lit.: Angoulvent, No. 259.

16. Harvesting

The summers of 1890 and 1891 were spent at Mézy, near Meulan, not far from the Seine.

Oil on canvas, 19¾ x 24 in. Painted 1891.

17. Cherry Pickers

Numerous studies for this painting were made at Mézy in the summer of 1891 with Julie and her cousin Jeannie Gobillard serving as models. It was finished the following summer in Paris with Jeanne Fourmanoir, a model, substituting for Julie. It is at this time that Berthe Morisot's work begins to show the influence of Renoir. He paid her a visit during the summer of 1891 and a record of this exists in his painting, *Mlle Julie Manet reading in the garden at Mézy* now in the Museum of Fine Arts, Boston.

Oil on canvas, 61 x 33½ in.

Lit.: Angoulvent, No. 500 (?).

18. Writing by the Window

Berthe Morisot's daughter, Julie.

Oil on canvas, 24⅛ x 19¾ in. Painted 1891.

19. Girl with a Cat

The sitter was a model, Jeanne Fourmanoir, recommended by the painter Zandomeneghi. The subject may have been suggested to Berthe Morisot by a portrait of Julie Manet with a cat in her arms which Renoir had painted in 1887.

Oil on canvas, 21¾ x 18¼ in. Painted 1892.

Lit.: Angoulvent, No. 553.

20. Girl Sitting on a Sofa

Jeanne, daughter of Berthe Morisot's sister Edma, Mme Pontillon.
Oil on canvas, 46 x 32 in. Painted 1893.

EDOUARD MANET (1832-1883)

21. Portrait of the Artist's Parents

Manet's parents, Auguste (1797-1862), head of a department in the Ministry of Justice, and Eugénie-Désirée Fournier (1811-1885). The painting remained in Manet's studio until his death and was later inherited by Berthe Morisot and her husband from Mme Auguste Manet.
Oil on canvas, 44 x 36 in. Signed and dated upper right: èdouard Manet 1860.
Exhibitions: Paris, Salon, 1861 (2099); Manet Exhibition, Avenue de l'Alma, Paris, 1867 (8); Manet Memorial Exhibition, Paris, 1884 (6).
Lit.: Jamot and Wildenstein, No. 37; Tabarant, No. 37.

22. Portrait of Berthe Morisot

Painted during the autumn months of 1874, a few months before Berthe Morisot's marriage with Eugène Manet, the painter's younger brother. Berthe Morisot sat for Manet frequently. Two of the best-known paintings in which she appears are *The Balcony* (shown at the Salon in 1868) and *Repose* (shown at the Salon in 1873). According to Tabarant this portrait was the last canvas Manet was to paint of Berthe Morisot as she did not sit for him after her marriage. (Tabarant, p. 158.)
Oil on canvas, 24 x 19¾ in. Signed lower right, M.
Exhibitions: Manet Memorial Exhibition, Paris, 1884 (74).
Lit.: Jamot and Wildenstein, No. 238; Tabarant, No. 235.

23. Oysters and Champagne

Oil on canvas, 21⅜ x 13¾ in. Painted 1876-1878.
Bought by Berthe Morisot and her husband at the Manet sale, Paris, 1884, (91).
Lit.: Jamot and Wildenstein, No. 300; Tabarant, No. 266.

24. Nude

Oil on canvas, 31¾ x 25½ in. Painted 1878-1880.
Bought by Berthe Morisot and her husband at the Manet sale, Paris, 1884, (41).
Lit.: Jamot and Wildenstein, No. 370; Tabarant, No. 287.

25. Café-Concert

One of several paintings based on notes made along the Champs-Elysées.
Oil on canvas, 29 x 36½ in. Painted 1879-1880.
Bought by Berthe Morisot and her husband at the Manet sale, Paris, 1884, (49).
Lit.: Jamot and Wildenstein, No. 333; Tabarant, No. 371.

26. Marguerite at Bellevue

Berthe Morisot's manuscript notes (published Angoulvent, p. 68, note 2), identify the sitter as Mlle Marguerite, sister of Mme Guillemet and state that the canvas was painted in 1880 at Bellevue where Manet retired that summer for treatment of the illness which was to cause his death in 1883.

Oil on canvas, 59¼ x 45½ in. Painted 1880.

Bought by Berthe Morisot and her husband at the Manet sale, Paris, 1884, (65).

Lit.: Jamot and Wildenstein, No. 399; Tabarant, No. 342.

27. Portrait of Isabelle

Mlle Isabelle Lemonnier, sister of Mme Charpentier, was painted six times by Manet. The painter's brother, Gustave, chose this portrait from among the canvases in the studio after Manet's death in 1883 and later bequeathed it to Berthe Morisot and her husband.

Oil on canvas, 39¼ x 29½ in. Painted c. 1880.

Lit.: Jamot and Wildenstein, No. 374; Tabarant, No. 331.

EDGAR DEGAS (1834-1917)

28. Eugène Manet

Painted only a few months before the marriage of Eugène Manet and Berthe Morisot in December, 1874. According to Mme Rouart it was painted in Berthe's studio and Degas, no doubt to recall a vacation at Boulogne, decided to add a background of sand dunes. Degas also drew a series of portraits of Edouard Manet several of which he gave as wedding presents to Julie Manet when she married Ernest Rouart, son of one of his most intimate friends, Henri Rouart.

Oil on canvas, 25¾ x 32 in. Signed, lower left: Degas.

Lit.: Lemoisne, No. 339.

CLAUDE MONET (1840-1926)

29. Bordighera

Monet spent some weeks in Bordighera on the Italian Riviera between January and April, 1884. This landscape was painted especially for Berthe Morisot's salon-studio, rue de Villejust, where it eventually replaced the copy of Boucher (No. 11).

Oil on canvas, 45 x 54¼ in. Signed and dated lower right: Claude Monet 1884.

AUGUSTE RENOIR (1841-1919)

30. Berthe Morisot and Her Daughter Julie

Given to Berthe Morisot as a present. Renoir painted several portraits of Berthe Morisot's daughter and also made drawings of her as well as of Julie Manet's cousins. Renoir's friendship with Berthe Morisot became a very close one, particularly towards the end of her life when his influence is clearly reflected in her work. In her will Berthe Morisot named Renoir guardian of her only child.

Oil on canvas, 32 x 25¾ in. Signed lower right: Renoir. Painted 1894.

1. **UNDER THE LILACS . . . BERTHE MORISOT**

2. GIRL DRESSING . . . BERTHE MORISOT

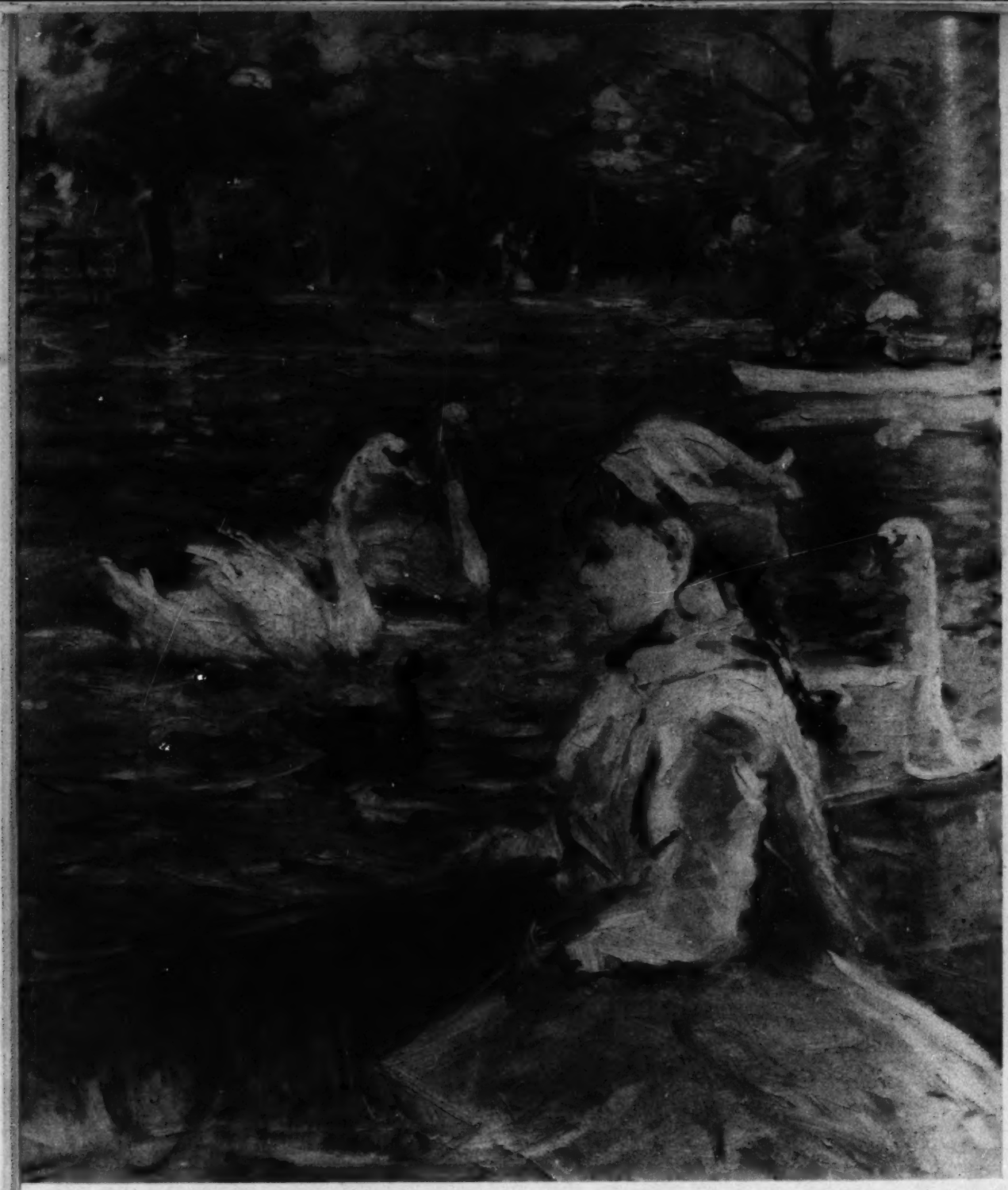
3. EUGÈNE MANET AND HIS DAUGHTER AT BOUGIVAL . . . BERTHE MORISOT

4. HAYSTACK AT BOUGIVAL . . . BERTHE MORISOT

5. THE GARDEN . . . BERTHE MORISOT

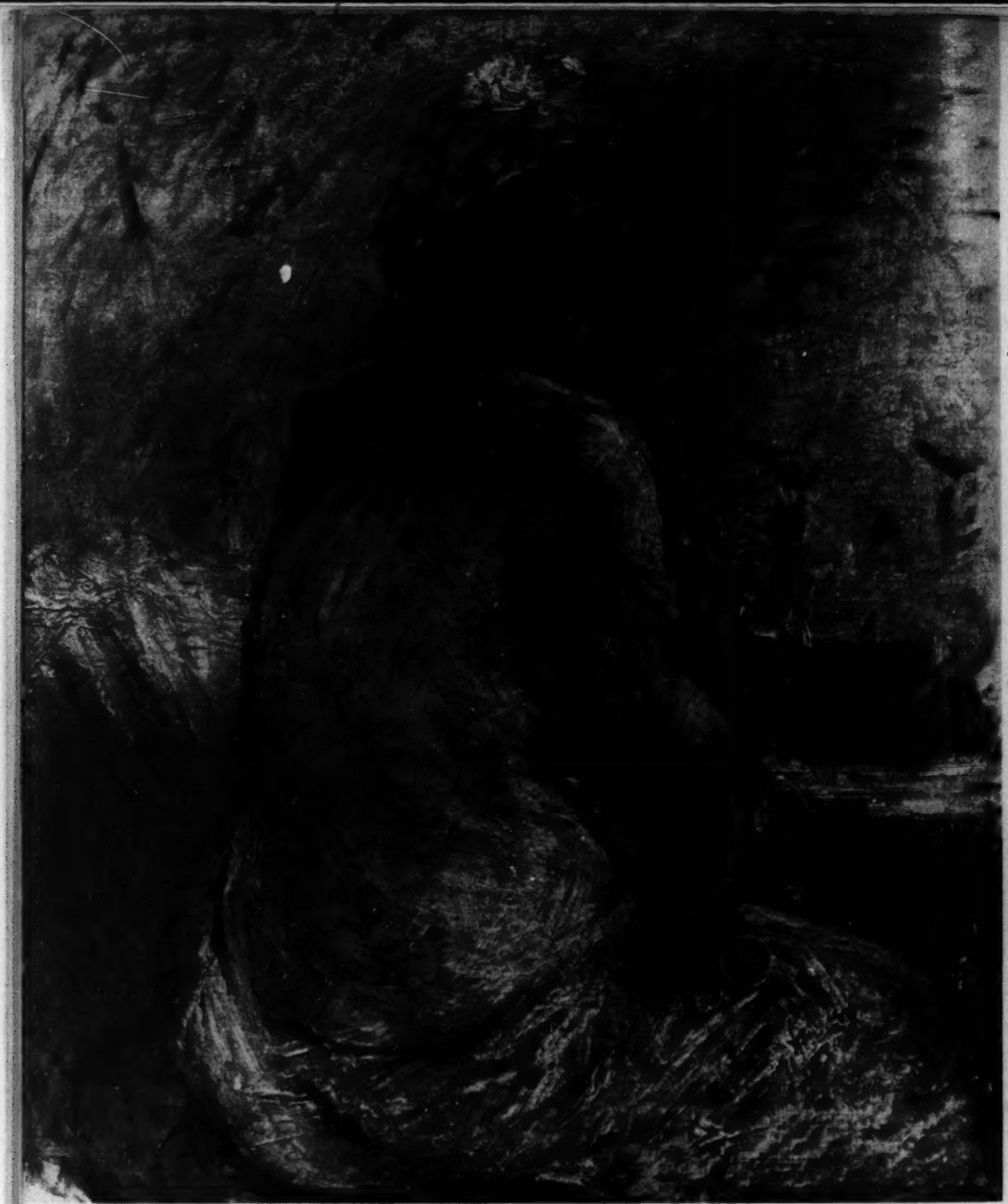
6. AT THE EDGE OF THE LAKE . . . BERTHE MORISOT

7. ON THE ISLAND, BOIS DE BOULOGNE . . . BERTHE MORISOT



8. ON THE LAKE . . . BERTHE MORISOT

9. CHILD WITH A DOLL . . . BERTHE MORISOT



10. WOMAN DRESSING . . . BERTHE MORISOT

11. COPY OF A PAINTING BY BOUCHER . . . BERTHE MORISOT

12. PAULE GOBILLARD . . . BERTHE MORISOT

13. THE GOOSE . . . BERTHE MORISOT

14. SELF-PORTRAIT . . . BERTHE MORISOT

15. TWO CHILDREN PLAYING . . . BERTHE MORISOT

16. HARVESTING . . . BERTHE MORISOT

17. CHERRY PICKERS . . . BERTHE MORISOT

18. WRITING BY THE WINDOW . . . BERTHE MORISOT

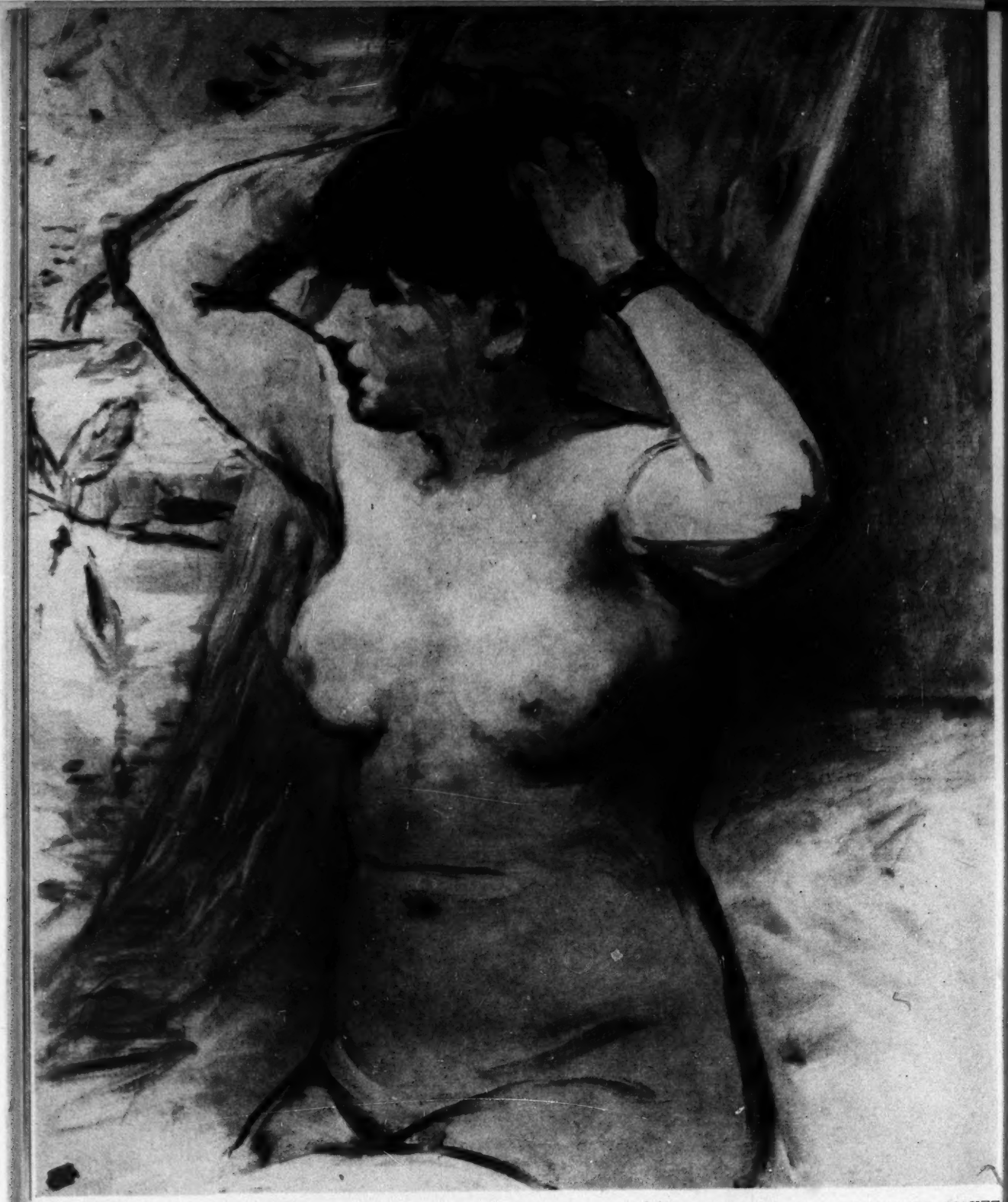
19. GIRL WITH A CAT . . . BERTHE MORISOT

20. GIRL SITTING ON A SOFA . . . BERTHE MORISOT

21. PORTRAIT OF THE ARTIST'S PARENTS . . . EDOUARD MANET

22. PORTRAIT OF BERTHE MORISOT . . . EDOUARD MANET

23. OYSTERS AND CHAMPAGNE . . . EDOUARD MANET



24. NUDE . . . EDOUARD MANET

25. CAFÉ-CONCERT . . . EDOUARD MANET

26. MARGUERITE AT BELLEVUE . . . EDOUARD MANET

1. PORTRAIT OF ISABELLE . . . EDOUARD MANET

28. EUGÈNE MANET . . . EDGAR DEGAS

29. BORDIGHERA . . . CLAUDE MONET

30. BERTHE MORISOT AND HER DAUGHTER JULIE . . . . AUGUSTE RENOIR